[Chaco Period] Terena

For carrying and storing foodstuffs the Terena used such containers as clay pots, calabashes, baskets, and netted bags. In their houses they also kept such tools and weapons as the digging stick, stone ax, club, spear, and bow and arrows. Materials for weaving baskets and bags were kept in corners, while dried meat, dried fish, skins of animals, and bags of vegetable foods hung from the rafters.

CLOTHING AND ORNAMENTS

Both men and women wore a cotton loincloth stretching from the waist to the knees, known as a *shiripá*. A shorter black *shiripá* was worn by men on war parties. During cold weather everyone wore a sleeveless cotton shirt, *repenóti*. In warm weather children went about unclothed. Both men and women used pentagon-shaped leather sandals fastened with a leather thong. All body hair, including eyebrows and pubic hair, was carefully pulled out with pincers. Hair was combed back over the head and fastened with a cord.

The Terena were fond of wearing necklaces, *nakóti;* bracelets, *imotáki;* and anklets, *imóheve*. These decorations were made by stringing dried seeds, animal teeth, and disks of shell and bone on a cotton cord. In later days, glass beads and bracelets and rings made from silver and even gold were used. During ceremonials the Terena used diadems made from red feathers and short skirts made from rhea feathers. Yellow parrot feathers could be used only by chiefs and usually signified that the wearer had killed an enemy. War chiefs wore, in addition, a robe made from jaguar skins.

Discussing the dress and painted designs of the Terena, Castelnau says:

> These Indians have no other clothes than a piece of cloth which they wrap around their kidneys, their hair is suspended at the back of the head and tied up to form a tail. Both sexes have the habit of covering their bodies with singular paintings, resembling those of the Guaycuru. Their designs are often excessively delicate and represent a harmony and delicacy which by no means can be described. [Ibid., vol. 2, p. 471.]

In connection with ornaments and body paintings, Castelnau adds the following:

> Here are glass beads which are fastened onto cotton cloths with wide stripes. There are scarlet feathers which are tied together and cut to make head ornaments; over there is a woman who is covering her husband's body with

[P.9-A]

delicate drawings, or even an individual painting himself. 302 ●
The painting is done with a small stick which is dipped into a mixture of charcoal and "genipapo" dye. Sometimes they use a real seal to print a figure on the skin. One of our companions could not resist the women's request to make an Indian out of him, as they said, and soon his arm was covered with charming colored triangular figures, forming squares of decreasing size. [Ibid., vol. 2, p. 472.] [531]

COLLECTING, HUNTING, AND FISHING

The seasonal ripening of the various wild fruits, 221
the availability of roots and the tender shoots of young plants, the movements of game, and the presence or absence of fish in shallow waters imposed upon the Terena an annual cycle of production and consumption. From November to February algarroba and tusca pods, the fruits of [262]
mistol and chañar were gathered and eaten. In March and April the people depended upon such wild foods as palmito and Barbary figs. May and June were months of plenty. Cultivated crops had, by now, matured and were ready for use, many wild fruits were available, and fish entered shallow waters to spawn. This was a time for travel, visiting, and ceremonial activity. By July and August lack of rain reduced the productivity of the savanna, and people consumed the products of their fields and gathered palm fruits and nuts. October was a lean month during which the Indians depended largely upon what foods were stored. This month, also, was the time for preparing the fields for next season's planting.

Algarroba and tusca pods were crushed in a 262
mortar, mixed with water, and eaten in the form 252
of mush. Sometimes algarroba pods were ground into flour from which cakes baked over coals were made. Most of the wild fruits were eaten either raw or boiled. The terminal shoots of palms were eaten raw, boiled, or baked. Palm fruits were eaten raw; the kernels were crushed and eaten or, in some cases, the oil was extracted by boiling, the oil being skimmed off the surface of the water. Wild roots were baked or boiled. Algarroba meal, palm nuts, and certain wild roots could be stored for several months after collecting. Storage of wild foods, however, was not resorted to by the Terena to the same extent as was common with the tribes of the central Chaco.

For several weeks during May or June the Te- 226
rena depended almost entirely on fish, the people 221
moving to the banks of the Paraguay River where

[Bananal village] 353 412

Such articles as axes, machetes, sickles, hoes, and weaving frames and material for weaving baskets and hammocks are usually found in the corner of the back room. Mats made from "piri" are found in some of the houses (such as were used in the Chaco days). [285]

CLOTHING AND ORNAMENTS

At this point it is necessary to mention only the common everyday wearing apparel and the personal appearance of the Terena, as ceremonial dress will be described in the section on dances. 291 In the village of Bananal all Indians wear European dress. [177] The cotton cloth woven by the Terena forms only a small part of the material used for [286] making their present-day clothing, as the Indians now buy the cheap cotton material offered for sale [439] in the stores of Taunay, Miranda, and Aquidauana. After 30 years of mission training, it appears that [797] all women can sew and eight sewing machines [294] were observed in the village.

The general custom is for everyone to go barefoot. Only during "festas" are shoes worn by the [292] more wealthy men and women, and even then people over 60 years old wear sandals made from hides or from old rubber tires. Shoes, like hats, are definitely in the category of luxuries.

For everyday wear, men use a shirt and a pair of trousers made from light-colored cotton material, usually with a faint stripe or check. No undershirt is used, but shorts are worn. Sport shirts worn over the shirt and outside the trousers are popular with young men. Some of the Terena men go about dressed in old Brazilian army uniforms which they received while serving in the army or which they have bought from others. During dances some of the young men wear suits made from cheap, tan-colored, cotton material. The young men also take great pride in being able to wear the baggy breeches and broadbrimmed felt hat of the "gaucho," or Brazilian cowboy.

Men have their hair cut in the modern style, and 302 it is a common sight on Sunday mornings to see them cutting each other's hair in front of the houses. Although they wash their hair often, it is seldom combed. Men are usually clean-shaven, although a few wear mustaches; straggly beards are seen only on the very old men.

Women wear slips and dresses made from cheap 291 cotton print of various colors. They do not wear coats, although hand-knitted sweaters are seen.

[Bananal Village]

coats, although hand-knitted sweaters are seen. 000
Old women wear their hair long, parted in the 302
middle and tied at the back of the neck with a ribbon or a piece of string. Young women who have been to the neighboring towns braid their hair and some even have permanent waves. The young ones also use face powder and lipstick. Locally 301
made gold and silver rings and bracelets are worn, the bracelets often having the name or initials of the wearer engraved on them. Necklaces of store beads are in common use and one may still see a few old-fashioned necklaces made from small dried berries.

Children under 5 years of age go about un- 291
clothed except in cold weather when they wear a sleeveless shirt but no pants. Very young chil- [854]
dren are carried straddling the mother's hip.

Although the houses and cooking arrangements 515
of the Terena do not appear to be exactly sanitary, the people themselves are clean and neat. In hot weather both men and women bathe every day. Clothes, even when worn and patched, are kept clean by constant washing. During any day of [296]
the week women can be seen at the stock water dams washing clothes.

AGRICULTURE

The agricultural practices of the Terena, today, 241
conform closely to the methods employed by the 177
"caboclo," or poor Brazilian farmer. The tools used, the crops grown, the methods of storing and preparing field produce for consumption are the same. In fact, the Terena have learned their agricultural methods by working on Brazilian farms. If any differences exist they arise from the greater efficiency of the "caboclo," resulting in larger areas cultivated, higher yields, and a larger reserve of [412]
food products. In the preparation of the land, the digging stick has given place to the iron hoe, and the stone ax to the machete and steel ax.

When a Terena wishes to prepare a field he looks 241
for the type of soil and moisture conditions that are suitable for the crop which he wishes to grow. As the village of Bananal is on a plateau the soil tends to be rather sandy and dry, suitable for fruit trees and for manioc, which is a hardy plant. Surrounding the houses, therefore, are found orchards of mangoes, oranges, lemons, and bananas, and some manioc. The orchards are planted largely at the insistence of the Post manager. The mango

leader of his moiety in the village, the leader at moiety council meetings (*itishovoti*), and the spokesman of his group in matters concerning the village and the tribe. The moiety chiefs do not appear to have had any judicial functions, their powers being limited to advising and warning quarrelsome individuals. The moieties were of equal status. 616 622

The succession of moiety chiefs was controlled partly by heredity and partly by the will of the people. When a chief died the son who resembled him most in personal characteristics was selected chief by the moiety-in-council. The people could also select the chief's brother or brother's son. Women were not eligible for chieftainship. This account of selecting chiefs is at variance with the rather elaborate rules of succession described by other writers (Métraux, 1946, vol. 1, p. 310). [562] [114]

During everyday life there was nothing to distinguish members of one moiety from another. Their houses were not segregated nor were they set apart by differences in habits or everyday clothing. During ceremonials, however, the behavior of the two groups toward one another changed radically. The *shumonó* began to play tricks on the *sukirikionó* who, in a dignified manner, suffered all the tricks and insults which the *shumonó* heaped upon them. Some of the tricks played were the following: During daylight and in the presence of others a *shumonó* man would carry on rough sexual play with a woman from the opposite side; a *shumonó* would paint the face of a sleeping member of the *sukirikionó*, later giving him a mirror so that he could see himself; a group of *shumonó* would catch a member of the other side and pull and push him about in the center of the village; during feasts a *shumonó* would turn a dish of food over the head of a *sukirikionó;* sometimes a *shumonó* would put the contents of a butchered cow's stomach in a bladder and go about squeezing the bladder over the heads of the *sukirikionó*. License of this nature was limited strictly to ceremonial periods. A *sukirikionó* was not supposed to get angry and tried to shame the tricksters only by jokes and witty remarks in an effort to make himself appear superior. During ceremonies in which the moieties danced opposite each other, the members were distinguished by body painting; the *shumonó* would paint their bodies in horizontal lines of black and white while 616 796 [831] 616 796 302

[P. 28-A]

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the *sukirikionó* would paint half their bodies white and the other half black.

SOCIAL CLASSES

In addition to the dual division, the Terena were separated into four social classes: (1) Chiefs (*unati*), (2) warriors (*shuna'asheti*), (3) commoners (*wahereshane*), and (4) slaves (*kauti*). The chiefly class comprised the moiety chiefs and their relatives. The *unati* were the highest class in rank and were supposed to marry within their own group. As one could marry only within his own moiety this often meant village exogamy to members of this class. On coming of age the sons of the *unati* went through an elaborate puberty ceremony (*tima*) which amounted to initiation into the chiefly class. In historic times the principal part of the ceremony consisted in the boy approaching his father dressed in a light-red blanket which he would take off and substitute for the dark-red blanket worn by his father. Only the sons of the *unati* went through this ceremony. The daughters of the chiefs also went through a puberty ceremony (*iyoti*) much more elaborate than the puberty ceremony of the daughters of common people.

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[554]

All the living war chiefs and their children and relatives made up the warrior class. Here, again, marriage within the group was demanded. Commoners were free tribesmen who had not acquired status through war or marriage into the two upper classes. Slaves were young women and children captured in raids, or the children of war captives. Slaves performed services for their masters, followed them in war and danced with them during ceremonials. If a slave distinguished himself in war by killing an enemy he could become a free man. It is said that a slave could even become a war chief if he were particularly successful in war. On the other hand, a slave could be sold or killed by his master.

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In war, moiety differences were disregarded and the village acted as a unit. Every large village had a war chief (*shuna'asheti*) who held office both in war and peace and was the head of the warrior class. As an individual he had the highest rank in the village and drank first at all ceremonies. He, too, carried a cow's horn trumpet as a symbol of rank. In addition, he wore a jaguar skin shirt and a head band of parrot feathers.

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[p. 28-B]

to the child, the name usually being that of a relative long dead. A mother suckled a child until a new baby was born or until the child was able to eat solid food. A child was carried strapped on the mother's back by a belt called *apóone* or held by the same strap in front while suckling. For short distances small children were carried straddling the hip of the bearer. Childbirth appears to have been treated purely as a secular event, for the Terena remember no special ceremonies or rites connected with it.

Today, childbirth is treated in the Brazilian fashion. In cases of difficult birth the missionaries are present to give medical help. They also give advice in the care of children. The infant is baptized into either the Catholic or Protestant faith. In addition to receiving a Brazilian name, the child also receives a Terena name. It is whispered that abortion and even infanticide are still occasionally practiced.

PUBERTY

Although the puberty ceremony for boys and girls is no longer practiced, the Terena say that in the past each family celebrated the coming of age of its children, only the chiefly class giving a public ceremony. When a chief's daughter reached the age of puberty, *iyoti*, her kinswomen fastened a small bell, *tohí*, over the doorway of her house, which was periodically struck by one of the women. The girl painted her body black with "genipapo" or red with "urucú" and sat cross-legged on a reed mat in the center of the house. The women of the village then brought cotton and beans which they threw over the head of the girl. The kinswomen of the girl gave the visitors food and drink. There was no long period of seclusion, as this ceremony lasted for 1 day only.

Even today, menstruating women paint themselves black and abstain from washing as in the past. Contact with water is believed to cause the enmity of a certain water witch that lives in a lake or river and controls the supply of fish.

In the past, the sons of the chiefs went through a public ceremony at puberty called *tima*. The principal part of the ceremony consisted in the boy approaching his father dressed in a light-red blanket which he took off, then donning a dark-red blanket handed him by his father. The dark-red blanket was a symbol not only of adulthood but

[Chaco Period]
[Post Chaco Period]

European origin of this ceremony is obvious. The "caboclos" of the States of Minas Gerais and São Paulo have a pageant which is Portuguese in origin and which represents a peace ceremony between the Portuguese Christians and the Moors, in which kings, princesses, soldiers, and ambassadors are present. Although the Terena no longer remember the origin of the *láia*, certain similarities enable us to say with some assurance that the Terena have incorporated many of the elements of the "congada" into the *láia*.

The really important dance of the Terena at present is the *kóhi-shoti-kipahé*, or "bate-pau." Although this dance can be performed at any time, a special performance is put on during "Indian Day," April 19. The dancers are divided into two groups, one being called "mansa" (tame) and the other, "brava" (wild). The members of each side paint their faces and bodies in a special way. The dancers of one side paint the right arm and shoulder red and the left arm and shoulder white, while the dancers of the other side paint one side white and the other black. Thus, although the moiety organization of the Terena has broken down, the "bate-pau" resembles a moiety dance. The names of the two sides (tame and wild) are Portuguese versions of the names of the moieties. The principal differences between the dance organization and the old moiety organization are that individuals can choose the side on which they wish to dance and that the two groups are headed by dance leaders irrespective of their old moiety membership. In addition to body painting, the dancers wear short skirts made from rhea feathers, a rhea feather diadem, and bangles below the knee.

The music for the dance is provided by two drummers and one or two flute players who stand in front of the dancers while they are performing circles, or march in front of the dancers when they move from one place to another in two parallel lines, each line being led by its dance leader. Each dancer holds a bamboo cane about 4 or 5 feet long in his right hand and has a short bow strapped to his back. A hole is made in the center of the bow in which a small arrow is placed, one end being fastened to the bow string. The bow is used in one of the sequences to make a rhythmic sound.

The "bate-pau" has to be seen and heard to be appreciated. For a month the dancers practice

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PLATE 7.—Terena physical types. a, Girl. b, Old woman. c, Young boy. d, Man and boy.

[End plate 7]

[p. 79]

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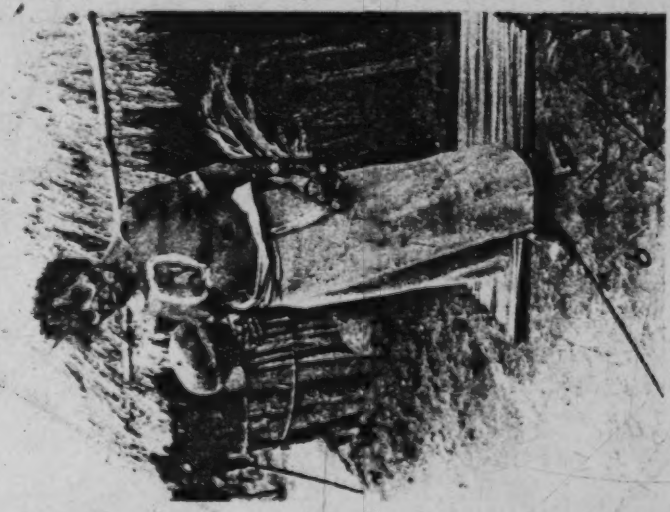

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PLATE 8.—Terena dancer and chanter. a, "Rain-pair" dancer dressed in rites headdress. b, Rhamee with half gourds (rattle) and ka'puka (rites leather bolero).

[End Plate 8]

[P. 80]

3:Oliveira--ii E-5,4 (1955-1958) 1960 SK7 Guana SK7
Terena

/frontispiece/

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Terêna woman making pottery. (1955)

796 182 619 571 462 [114] /52 cont./ [Traditional Culture]
largest possible part of the local group and a harmonious and efficient division of labor. Thanks to the fortunate coincidence whereby Castelnau passed through a Terêna community, near Miranda, in May 1845, exactly during preparations for those festivities, we can evaluate the high significance to the group of their "national holiday." The chronicler writes that "for a month the men had searched the forest for honey with which all the families were now busy preparing an alcoholic beverage, the soul of every festival."(88) Once the raw material had

[222] [223]

88. 1949, II:303.

been gathered by the men, the job of preparing the drink fell to the women. Besides, by "all the houses women could be seen working at tasks of the most varied sort, but always for the same end."(89) And the function of these annual gatherings

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89. The chronicler goes on: "Some sew glass beads on pieces of striped cotton cloth, others cut and lay out the red feathers with which they make ornaments for the head; yet others sketch on their husbands' bodies delicate paintings, when they do not do this themselves." (1949, II:304.)

[301] [302]

became very clear to us, in so far as they animate intratribal relations and preserve social solidarity, when we ascertained among the present-day Terêna that this is perhaps the only moment when the local groups manage to gather together all (or almost all) their members. Like the Oheokoti--which today coincides with Holy Week--, only the June festivals can gather the local group together, owing to the great spatial mobility

3:Oliveira--103 E-5,4 (1955-1958) 1960 SK7 Guana SK7
Layâna

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/72a/

Gonçalo, a Layâna survivor and the most highly regarded Koixomuneti in Cachoeirinha. (1955)

3:Oliveira--126a E-5,4 (1955-1958) 1960 SK7 Guana SK7
Terena

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Terêna girl working on her trousseau. (Cachoeirinha, 1957)

3:Oliveira--126b E-5,4 (1955-1958) 1960 SK7 Guana SK7
Terena

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Terêna Indian, metalsmith. (Cachoeirinha, 1957)

3:Oliveira--151a E-5,4(1955-1958) 1960 SK7 Guana SK7
Terena

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[126] Terêna child frightened by the author's Rolleiflex. (1955)

3:Oliveira--151b E-54 (1955-1958) 1960 SK7 Guana SK7
Terena

(104b)

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Young Terena woman with her child. (Cachoeirinha, 1957)

3:Oliveira--163a E-54 (1955-1958) 1960 SK7 Guana SK7
Terena

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Old Terêna of Cachoeirinha. (1957)

3:Oliveira--163b E-5,4 (1955-1958) 1960 SK7 Guana SK7

/112b/

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Kinikinâu survivor of the "Paraíso" local group, now living in Cachoeirinha. (1958)

3:Oliveira--196a E-5,4(1955-1958) 1960 SK7 Guana SK7
Terena

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Young Terêna, Koixomuneti apprentice, wearing around his neck an image of the "Sacred Heart." (Cachoeirinha, 1955)

/404/

131 The territory of the Tereno /Terena/ Indians extends west
[361] of the Brazilian city of Miranda to the Bolivian border. Their
first village lies two leguas, the last one about 12-14 leguas,
101 from the above-mentioned city. The Terenos are Chaco Indians
[167] and migrated about 60 years ago from the Bolivian Chaco to their
present habitation site. In external appearance they greatly
resemble the Lenguas and have also some customs and practices
142 in common with them. The men are mostly slender and tall,
and at the same time muscular; the women are medium-sized,
likewise robust, and many are corpulent. The /405/ face is
broad with prominent cheekbones, the nose broad, pressed flat,
the nostrils large, the eyes dark-brown, the mouth wide, pro-
● 302 truding, the hair blue-black, stiff, and coarse. Most pluck out
178 the eyelashes and beard hair, but the present generation seems
to want to abandon this bad custom, for I saw some young girls
771 and men who were equipped with very beautiful eyelashes. The
797 Terenos call themselves Christians, despite the fact that they
have no notion of Christian belief. Their children are neither
baptized nor confirmed; also, they do not know our Christian
holidays. I never saw Terenos praying, and no one wore a rosary,
[170] which is considered the chief sign of Catholic faith here. They
[P2] cling to their old customs and, like their forefathers, still worship
648 the stars. In the war against Paraguay they served the Brazilians
well, and as a consequence some caciques of Brazil held a
commission as alferes, which they showed me with great pride
361 and asked me to read it aloud. I visited six villages (aldeas),
[114] which were not very different from one another. An aldea con-
sists of three to six family-huts and some small ranchos. The
592 family huts are low, but very long and spacious, and in some of
them 30 and more people live under a common head. In most
cases this is the oldest man of the family. All the daughters re-
main in the hut in which they were born, and they marry there.
[591] As soon as a girl marries, a new bed is built, and the young hus-
[353] band moves into the family hut of his wife. In one hut I counted
12 such beds, which were set up in two rows, similar to a hospital.

/405 cont./

592 Since most men have two wives and as a rule have children by
[595] each one, the bedsteads have to be made very large. Most are
[352] so large that six adult persons can sleep on them. If the fertility
in a family hut is so great that the latter becomes too small,
the youngest families build themselves small huts nearby or
353 establish a new family-house. The interior arrangement is the
same in all the huts. The beds are set up in one or two rows.
[415] Near the bed each family has its property in large nets or bags,
either hung on a hut post or on a yntocoqui. In addition, one
sees many earthenware dishes and calabashes here, in all sizes
and shapes, which contain all sorts of things and in part stand on
[411] the floor, in part are hung up. Some weaving frames, bows,
arrows, lances, and guns complete the equipment.

622 Each village has a commander (subchief), and the whole
643 nation is ruled by a cacique, who has a commission as capitão
648 /captain, chief/ from the Brazilian government. This ruler of
643 all the Terenos received me in a very friendly manner, showed
123 me above all /406/ his commission and then a photograph of
Emperor Pedro II, whom he called his amigo. His costume looked
[292] very interesting. He had wound a chiripá around his bare legs,
while the upper part of his body was stuffed into a worn-out
military coat without any buttons. After I had sacrificed a few
bottles of caña /rum/, he presented me with a fan for flies, and
we took most cordial leave from each other.

291 The chief article of clothing of the Terenos is the chiripá,
a rectangular piece of cloth which is wound around the loins.
Both sexes wore this chiripá. Many men were clothed in shirts
or trousers. I often saw young girls with bright-colored cotton
[439] jackets on their bare bodies. They buy or barter for the last-
● 302 mentioned articles of clothing in Miranda. Young girls and women
paint their faces with black paint, whereas the men decorate
312 their bodies with it only for festivals. Since the Rio de Miranda
439 has salt water, the Indian women provide fresh spring water for
the place. Daily in Miranda, early in the morning, one sees

/408 cont./

796 whereupon the musicians go into their little houses and start
[533] noisy music. Then there are dancing and drinking the whole night through, and not until the first gray of dawn do the festival
796 participants disperse. During the forenoon of the second day all
541 the young men gather at the plaza, split up into two opposing parties, and attack each other until one party is beaten. This fight takes place without weapons, but the fists are used vigorously, and most have bloody heads after the battle. I was shown a young Indian who had lost an eye this way. After the fight everybody
796 gathers in the hut of the chief. One of the musicians, /409/ who
[228] is lavishly adorned, carries stag antlers in his right hand and limps to a hut pointed out to him, knocks there with the antlers on the door post, and limps back. Then the owner of the hut comes out and asks what is wanted, whereupon everybody shouts: A head of cattle (cow or bull)! (The whole tribe buys this head of cattle
[262] before the festival.) Then the man goes back and fetches the head of cattle, which is immediately slaughtered and eaten. As soon as the meat is consumed and the cafia drunk up, everyone goes home, and with this the festival is over.

796 The second great festival of the Terenos is called mainu and
541 sometimes lasts 14 days. Early in the morning on the first day,
562 all the men have a rendezvous at a place kept secret from the
● [302] women, paint themselves until they are unrecognizable, and
[411] then rush shouting into the village, shooting their guns and bows, and act as though they were enemies and were about to attack the village. The women in the meantime have armed themselves with clubs, fruits, etc., and a mock battle then develops. The women throw gourds, clubs, etc. at the heads of their men and
796 finally drive them out of the village. In the afternoon the men
535 gather at the village plaza and place themselves in two rows.
[237] Then an oddly bedecked dancer appears. He wears a coat of
[302] leaves, his head is decorated with horns and feathers, his body painted with black and red paint. Under his right arm he carries a lance, in his left hand a club; he acts as though he were very tired, makes all sorts of grimaces in connection with this, limps

/409 cont./

796 a few hundred steps away from the company, pretends to eat,
535 returns again to the assemblage, and for some hours carries on this farcical nonsense, with which the spectators are marvelously amused. This dance finishes the first festival day. In the plaza, usually in the middle, there is built a hut which the men enter
[237] on the afternoon of the next day. Five or six of them make them-
[302] selves unrecognizable by hanging ostrich feathers over their eyes, decorating their heads with crowns of feathers, painting face and body, and tying the choatie around their legs. Then they dance, one after the other, twice around the plaza and finally return to the hut, whereupon five or six others repeat the same dance. This dance is performed every day for a few hours as long as the
[562] festival lasts. The women are not permitted to enter the hut in which the men dress up, for the big joke is that the women must guess who the dancers are. The festival lasts a longer or shorter time, depending on how much caña is on hand, and ends when the supply is exhausted.

/89 cont./

582 Marriage. They do not marry relatives, respecting blood. They customarily marry very young, at whatever age, not
881 considering physical development. At the appearance of menstruation, they hold great fiestas, accompanied by drunken-
[352] ness. They seat the young Indian girl in a highly adorned
[302] hammock, almost totally naked; they cover the young girl only with a tanga or julata, painting her body with several
[534] colors. Above her head they hang a bell, which is rung every
[602] minute or so by an elderly female relative; to the right and
[785] left of the girl sit her parents; the other relatives dance and
595 sing around the girl, who fasts the entire day. Polygamy is permitted among these Indians, there being some who have five, eight, and even more wives, and this depends on the
[588] number of sisters that the first wife has. They get married with considerable facility, breaking it off in the same way
585 and then marrying other women. They only have a fiesta at
527 the first marriage; for this the couple gather together the relatives of both contracting parties, inviting them all to a feast and drinks, a fiesta which ends with songs and dances, and lasts two or three days.

764 Death. When an Indian dies all weep, without any dis-
768 tinction of blood relationship. They customarily bury the dead man with everything that he owned in life, and what they cannot bury they divide among themselves; the animals that were owned by the deceased are exchanged for drinks; at the end they set fire to the house where he lived, and their weeping ends only after the complete disappearance of the goods left by the deceased.

765 The relatives observe mourning in the following way: they
[304] cut off their hair, some pluck out their eyelashes and scratch their faces, with the result that they disfigure themselves completely; this mourning is kept up from five to seven moons.
766 When a cacique dies they also bury him with everything he
622
428

/89 cont./
766 [622] [428] owned, with the exception of his vesture, which is inherited by his son, who carries on in power. /90/

Over the cacique's grave they build a small rancho of palm leaves, as a mark of distinction.

622 [852] Cóchómonety or Cacique. The power of the cacique falls from fathers to sons. When the first son or daughter of the cacique is born, the latter, a few moments later, breathes into the mouth of the newborn, which signifies that at the age of 15, approximately, he will receive power and will be ordained to caciqueship, following his father in power as soon as the 622 latter dies. When the heirs reach the age of 15, the cacique 527 holds a big fiesta, for this calling together all the caciques [628] of the other aldeas. Dressed in a simple julata and with his [302] entire body painted in divers colors, the boy being honored is surrounded by all the invited caciques, who form a closed circle and go around and around the young man, singing for a period of two to three hours.

When this ceremony has ended they go on to eat and drink and the fiesta lasts from two to four days, that is, until the food and drinks are exhausted.

821 [905] Astronomy. Each new moon is a month and 14 moons are a year. The sun is called paphúyty; the moon calipahú-quethy; the month paphuyty; the stars perphaty; the sky piphâyty; the earth piphéytó.

361 [162] [114] [103] Aldeas. In the municipio of Miranda there exist approximately from 12,000 to 14,000 Terena Indians and a large number of aldeas, among which I cite only those that I visited, the main ones being those called: Agachy, Boquehina, Marro, Marrinho, Ipeque, Santa Ana, and Caytapé. All the aldeas [342] show the same type of construction, which is rustic, the houses or ranchos consisting of thin walls of bamboo with a roof of straw or palm leaves. One aldea differs from another only in the greater or lesser number of ranchos.

[342] [162] [62] Agachy Aldea. This aldea has 26 ranchos, the largest being from 8 to 10 meters long by 3 to 5 meters wide; it is inhabited by 367 Indians.